

# Spring Offers Clothes of Simple Black

by Sara Marshall Cook

home, may be left open, and when open shows a continuation of the bright coral-colored revers to almost the bottom of the skirt.

The crêpe de chine dress for late winter and spring is a Paris novelty. Martial et Armand make a perfectly charming frock of chaudière crêpe de chine. To wear with it they have a black coat lined with this copper colored silk crêpe.

A sketch of this dress is at the lower right of the page. If you wish to make it yourself, or have it made, here is a description of how it is constructed. The skirt is made with three accordion pleated flounces of crêpe de chine mounted on chiffon. The plain portions, which you see, are panels at the back, the sides and the front, the pleated portions being between these panels. That is to say, four plain panels and three pleated ones form the skirt; the pleated sections being laid in simple one-side pleats while the plain sections are folded double to preserve the same color tone as the pleatings, as well as to give the effect of a turned-back flounce.

Should the panels not be made double that portion of the dress, being thinner than the pleated pieces, would appear a little lighter in color. Then, moreover, when

piece. The very blousing body is drawn in at the waistline by means of an elastic run through a casing. There is a girdle made of the crêpe de chine and ornamented with an embroidery and braided ornaments of black toile ciré. This material is simply a highly glazed and supple quality of black oilcloth that looks almost exactly like patent kid.

One of the successful ideas of the season is the coat-dress and, as it is a garment which gives exceptional warmth, it fits in among the early spring clothes for street wear, and it may be worn out of doors without an extra wrap. Martial et Armand have a successful model of this character, developed in black cloth, trimmed with black toile ciré

## A Deep Yoke and A Border as Well

THE trimming takes the form of a cutout pattern in the cloth with an underlay of the black oilcloth. This appliqué, like any other trimming feature of the moment, is placed across the back of the garment, where it forms a deep yoke on the cape as well as a border drapery at the bottom. The dress itself becomes one with this draped cape where the two join at the shoulders and in the front armhole seam, which is cut unusually large to give the necessary free movement to the cape sleeves.

At right—Martial et Armand's dress of black cloth with cape cut as part of the dress. The new trimming, toile ciré, on the bottom of the cape is simply glorified black oilcloth.

Above at left—Pleated chemise dress of black Georgette crepe, fine filet lace and black chiffon velvet with the new gelatine strand embroidery

Above at the right—Cheruit gown of black satin brocaded in yellow and copper red

## The Coat Dress and Others

**B**LACK has featured conspicuously in our winter clothes. There were all sorts of smart black hats that were made without trimmings, depending for their style entirely on the draping of fabric. For suits and dresses, especially the latter, black velours was one of the smartest materials. Now we are to have tailored dresses of black serge for spring.

Madeleine et Madeleine, of Paris, have just developed an unusually interesting frock of black serge which is of chemise type. The back, however, is quite different from those seen heretofore in straight-line models. In the back alone there is a very deep yoke coming to within three or four inches above the waistline, and from this falls the lower portion of the dress, which is attached to the yoke in pleats. The front of the bodice is long and straight, being shaped like the bosom of a shirt. This bosom portion is covered with an embroidery of deep blue on black chiffon, formed so as

to round at the inner edge while remaining square at the outer.

There is a deep rolling collar of satin, which rolls in front almost to the waist. This leaves a neck too open for street wear, so it is filled in with cross pieces of black satin. The sleeves are straight and narrow from the shoulder to a distance of a few inches above the elbow. On the bottoms of the straight sleeves are placed shaped flounces falling almost to the wrist. From under these flaring flounces comes an inner cuff of black satin.

### Draped at the Sides In Little Slings

THE apron drapery, so popular with these designers, is used, it being allowed to fall straight at the center of the front, though draped at the sides in little slings. The ends of this apron are held together at the back by a broad belt of the serge placed at a low waistline. The belt also serves the purpose of confining the pleated portion which hangs from the back yoke. Across the

front of the dress goes a wide draped girdle of satin to meet the narrow cloth belt at either side of the back.

There are contrasts enough in fashions to make it possible for every woman to have just what pleases and becomes her and still follow the prevailing mode. Quite the opposite from the black frock just described is a dress from Cheruit made of Chinese brocade. The material is black satin, shot with yellow. The brocaded figures, being in yellow and copper red, give a color effect of rare beauty.

This dress is shown at the left of to-day's page and I will tell you exactly how it is made, because I want this page to be of real service to women, not only in giving the best news of fashions, but in explaining plainly how the clothes are made, so that the woman who wishes may make them herself. It is in princess form, with the under arm seam slightly gathered for a space of seven inches, the gathers starting three inches below the armhole and extending to seven inches below the low waistline. In making this be very careful to distribute the gathers evenly so that the fullness

in both the front and back gores will be exactly the same.

### Vivid Coral Satin For the Revers

AT the center front of the dress the fullness is again gathered with a double line of shirring; this is to keep the front from drooping. The dress closes in the center with two straight revers lapping over either side of the waist front. These revers, which are very large—fully eight inches in width and the full length of the princess dress—are faced with a vivid coral satin. The gown, when worn informally at

you make them in this way you are following one of the latest dictates of fashion, which is to make all flounces double to avoid the hem, always unsightly in a flounce, and to give a sort of puffy fullness, which is not possible in a single piece of the material. Each frill should be eleven inches in depth.

The picture gives the effect of four flounces, but what appears to be the top one is the skirt of the smock waist and it, too, has about eleven inches of basque or tail, which is arranged exactly like the flounces of the skirt—that is, in pleats and plain sections. The upper part of this waist is of interesting cut, the short sleeves, yoke and the tie at the front being cut in one

Madeleine et Madeleine have just developed this black serge frock for early spring wear

Among the most representative French suits is the one at the right from Martial et Armand. The high collared vest is a feature

one of the new crêpe de chine frocks so popular in Paris has a flounced skirt made in pleated sections alternating with narrow double panels